

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

Thursday, December 2, 2010

8:00 p.m.

Stude Concert Hall

Celebrating

35

1975-2010

Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

The Hebrides, Op. 26

Felix Mendelssohn
(1809-1847)

Ma Mère l'Oye (Mother Goose) –
Five Pieces for Children

Maurice Ravel
(1875-1937)

Pavane de la Belle au bois dormant

(Pavane of the Sleeping Beauty)

Petit Poucet (Tom Thumb)

Laideronnette, Impératrice des Pagodes

(Laideronnette, Empress of the Pagodas)

Les entretiens de la Belle et de la Bête

(Conversations of Beauty and the Beast)

Le Jardin féerique (The Enchanted Garden)

Cristian Măcelaru, conductor

INTERMISSION

Serenade in C Major, Op. 48

Piotr Ilyich Tchaikovsky
(1840-1893)

Pezzo in forma di Sonatina.

Andante non troppo – Allegro moderato

Walzer. Moderato

Élégie. Larghetto elegiaco

Finale (Tema Russo). Andante – Allegro con spirito

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

Ying Fu,
concertmaster
Regina Dyches
Joanna Becker
Meghan Nenniger
Eric Siu
*Haerim Lee **
Myoung-Ji Jang
Sol Jin

Violin II

Derek Powell,
principal
Rachel Sandman
Lijia Phang
Jude Ziliak
Seth Freeman
Kimia Ghaderi
Tara Slough

Viola

Allyson Goodman,
principal
Andrew Griffin
Joshua Kelly
Tatiana Trono
Leah Kovach
Padua Canty
*Jordan Warmath **

Cello

Eva Lymenstull,
principal
Jesse Christeson
Clara Yang
Caroline Nicolas

Cello (cont.)

Sophie Benn
*Lachezar Kostov **

Double Bass

Annabella Leslie,
principal
Kevin Brown
Amalia Bandy
*Jonathan Reed **

Flute

Garrett Hudson
Natalie Zeldin

Piccolo

Natalie Zeldin

Oboe

David Barford
Michelle Pan
Geoffrey Sanford

English Horn

Geoffrey Sanford

Clarinet

Daniel Goldman
Jared Hawkins
LeTriel White

Bassoon

Kevin Judge
Michael Matushek
Jeffrey Nesrsta
William Short

Contrabassoon

Michael Matushek

Horn

Nicholas Hartman
Tyler Holt
John Turman
Alena Zidlicky

Trumpet

Aaron Ritter
Douglas Surber

Harp

Emily Klein

Celeste

Christina Giuca

Timpani

Robert Garza
Erin Shin

Percussion

Ethan Ahmad
Robert Frisk
Robert McCullagh

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Ryan Retartha
Francis Schmidt

** Tchaikovsky only*

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS AND BRASS LISTED ALPHABETICALLY.

PROGRAM NOTES

The Hebrides, Op. 26 Felix Mendelssohn

Mendelssohn's concert overture known as ***The Hebrides***, also known as ***Fingal's Cave***, is a short work of program music intended to evoke the rocks and waves of the Hebrides archipelago, an island chain off the west coast of Scotland. Mendelssohn's secondary purpose may have been to evoke the poetic hero Fingal.

In 1829, a twenty-year-old Mendelssohn took a trip to the Hebrides. The opening of the work came to him upon walking into one of the caves on the islands. On his return to the mainland, he immediately wrote a letter containing a sketch of the opening theme, complete with proposed orchestration. He began working on the overture in 1830, and continued revising it for the next several years. His struggles with the music seem to have been a search for music that was purely evocative instead of overtly contrapuntal: just a few months before the first performance, Mendelssohn wrote that "the middle portion ... is too stupid, and the whole working-out smacks more of counterpoint than of train-oil, sea-gulls, and salt-fish."

The overture, in sonata form, begins by creating the illusion of the rolling waves and mist. The opening theme is heard in the low strings and bassoons, while a sustained octave in the violins evokes a misty atmosphere. The opening theme is passed around the orchestra until the cellos and bassoons introduce the sunnier and more lyrical second theme. In the development, rolling waves become a rhythmically driven and heroic storm, perhaps a battle from the tales of Fingal. This eventually quiets, and there is a truncated recapitulation of the opening music, this time with the second theme in the clarinet. The work ends with a coda, heroic and triumphant.

Ma Mère l'Oye (Mother Goose) Maurice Ravel

Ravel's ***Mother Goose Suite: Five Pieces for Children*** was originally written in 1910, as set of duets for piano, a gift for the young children of some friends. In 1911, at the request of the Théâtre des Artes, Ravel orchestrated the duets to create a ballet score, adding a prelude and four interludes. The version played tonight is the orchestral suite taken from the ballet score and contains only the original five duets.

Each movement is based on a fairy tale, although only the first two movements actually use stories by ***Mother Goose***. The first movement, "Pavane de la Belle au Bois dormant" (Sleeping Beauty's Pavane), is a slow dance of Spanish origin. The next movement, "Petit Poucet" (Tom Thumb, or Hop o' My Thumb) is prefaced in the score with a description of the scene: "[Tom Thumb] thought he would be able to find the path easily by means of the bread he had strewn wherever he had walked. But he was quite surprised when he couldn't find a single crumb; the birds had come and eaten them all." Ravel uses steady eighth notes in the strings and a

"walking" melody in the woodwinds to depict Tom's wandering; the solo violin's harmonic glissandos and the chirping flute and piccolo are the birds; and, the solo oboe is Tom whimpering. The third movement, "*Laideronette, Impératrice des Pagodes*" (Little Ugly Empress of the Pagodas) is again prefaced: "She undressed and got into the bath. Immediately the pagodas and pagodeses began to sing and to play instruments. Some had the orbos made from walnut shells; some had viols made from almond shells; for the instruments had to be of a size appropriate to their own." Although we are accustomed to seeing the word "pagoda" used to describe an Oriental temple or tower, here it refers to tiny carved figures of porcelain, crystal, and precious stones. The movement is in ABA form, alternating the dance of the pagodas with the dance of *Laideronette* and the Green Serpent. The fourth movement, "*Les Entretiens de la Belle et la Bête*" (Conversations of Beauty and the Beast), is prefaced by dialogue from the story. The Beast is the solo contrabassoon, while Beauty can be heard in the graceful waltz of the clarinet. As the movement climaxes, the Beast's theme is transferred to the solo violin, signifying the moment of his transformation into a handsome prince. The final movement, "*Le Jardin féérique*" (The Fairy Garden), is not based on a particular story; instead, it is simply a colorful landscape, lush with warm, sparkling sonority.

***Serenade in C Major, Op. 48* Piotr Ilyich Tchaikovsky**

Piotr Ilyich Tchaikovsky composed his *Serenade for Strings* in 1880. He wrote that it was "composed from an innate impulse; that is something which arises from having freedom to think, and is not devoid of true worth." Tchaikovsky also wrote that the work was inspired by his love of Mozart's serenades and divertimentos; in the first movement particularly, he consciously imitated Mozart's style. Like Ravel's *Mother Goose Suite*, the *Serenade* also exists as a piano duet, although, in this case the piano version came second.

The first movement begins with a stately introduction, a common trait of Mozart's serenades. Following the introduction, two themes are introduced and repeated until the slow music returns to close the movement. The second movement is a lilting dance built on an ascending scale. The Elegy is also built on an ascending scale. As the movement builds, a nostalgic melody appears in the low strings. The "Finale," subtitled "Tema Russo," contains the melodies of two Russian folk songs: one a melancholy Volga hauling song (heard in the violins), and the other a lively street song from the Kolomna district. At the end of the movement, the opening music from the first movement reappears and its relationship to the quick dance of the finale is revealed.

— Notes by Rainey Weber

UPCOMING ORCHESTRA EVENTS

Friday, Dec. 3, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Wagner - **Prelude to Act III of “Lohengrin”**; Stravinsky - **Symphony in C** (Cristian Măcelaru, conductor);
and Brahms - **Piano Concerto No. 2 in B-flat Major, Op. 83** (Jon Kimura
Parker, soloist). Stude Concert Hall. Free admission.

Friday, Feb. 11, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Berlioz - **Overture to “Benvenuto
Cellini”**; Elgar - **Cello Concerto in E Minor, Op. 85** (Desmond Hoebig, soloist);
and Shostakovich - **Symphony No. 11 in G Minor, Op. 103 (“The Year 1905”)**.
Stude Concert Hall. Free admission.

Saturday, Feb. 12, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor ALL-MOZART PROGRAM: **Overture to “Così fan tutte,
K. 588; Bassoon Concerto in B-flat Major, K. 191** (Matthew McDonald, soloist;
Cristian Măcelaru, conductor); and **Symphony No. 40 in G Minor, K. 550**.
Stude Concert Hall. Free admission.



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